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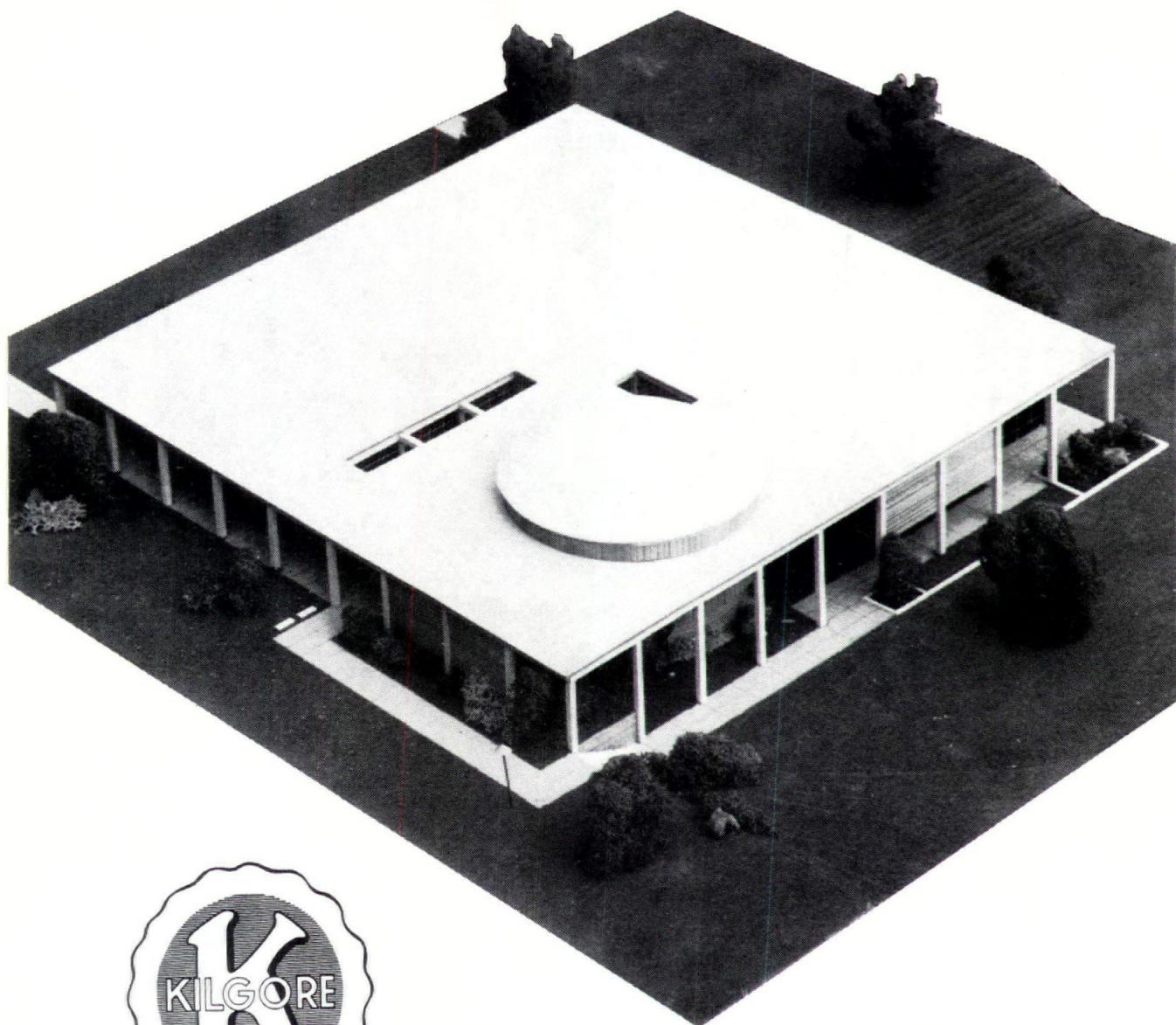
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# TEXAS ARCHITECT

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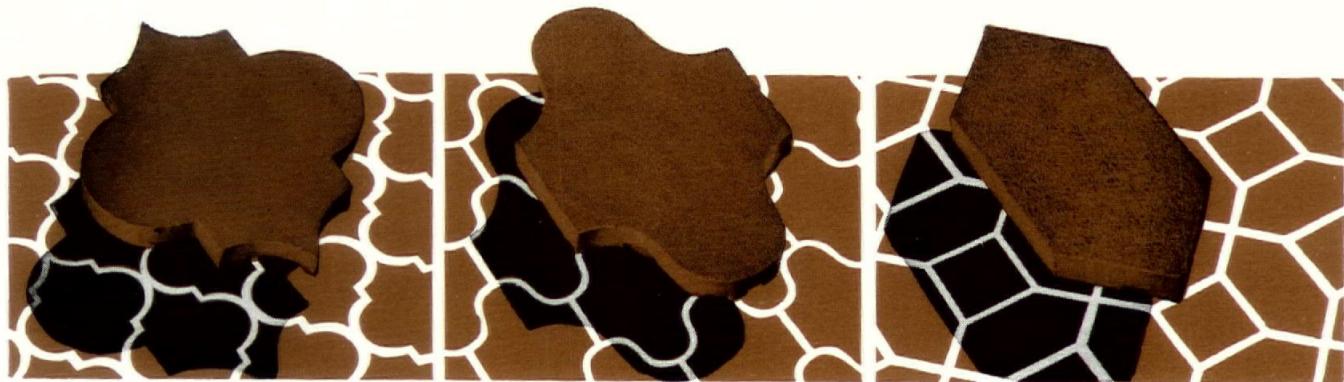
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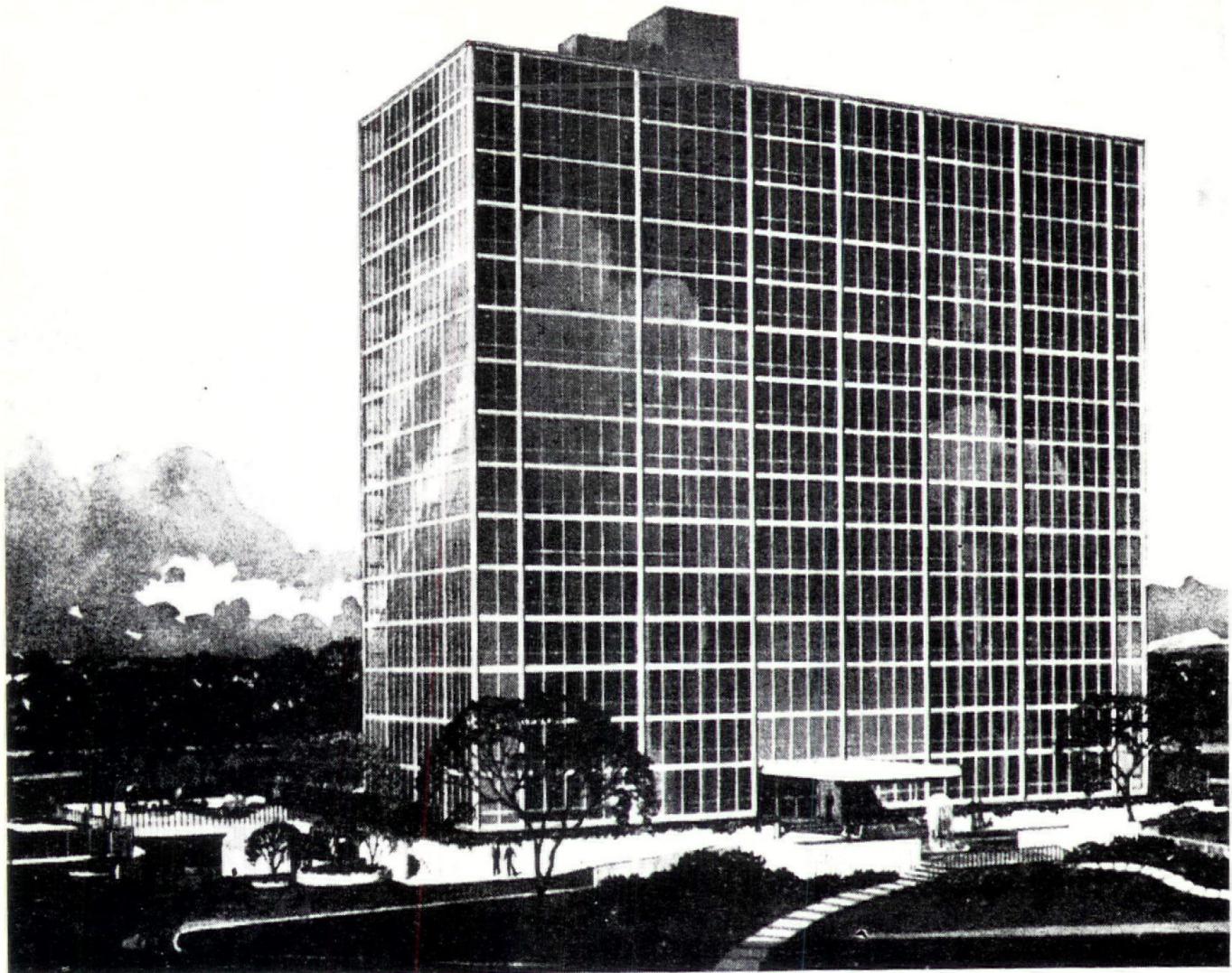
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TEXAS ARCHITECT

# THE TEXAS ARCHITECT

VOLUME 14

JUNE, 1963

NUMBER 5

Official Publication of

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The Texas Regional Organization of  
The American Institute of Architects

Don Edward Legge, A.I.A., Editor  
John G. Flowers, Jr., Managing Editor

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### Cover

The cover illustrates the conscious play  
of light and shadow, contrast of textures,  
and interplay of forms that made  
the 2711 Hood Street Apartments,  
designed by Enslie Oglesby, AIA, an  
award winner in Texas Architecture  
1962. Photographs are by Dale Henry.

## Round Table Talk

LOUIS DAEUBLE, AIA OF EL PASO SAYS:

"Architecture, as no other Art, being intimately related to man's living, touches, affects and molds the daily lives of all men. Consequently the Architect is constantly and earnestly striving to produce Architecture of order, of logic and most certainly of beauty in order that man can fully enjoy living in the environment created. Anything constructed on the landscape is there for all to behold. If it is of beauty as well as utility, it can be a joy, forever. The Architect must demand, and settle for no less than complete competence in the planning of buildings, cities and communities. And the public must be awakened to demand the end of so much that is unpleasant in our cities and on our landscapes. It appears, from time to time, that we in America are on the threshold of public awakening to the fact that all need not be so unattractive, at least some segments of the Public are demanding that our cities and communities rise with order out of chaos, with beauty from their ugliness. Architects should and must be the leaders in this awakening.

"Here in El Paso, on our Rio Grande border, we expect that the problem of the Chamizal Zone, that area disputed between Mexico and the United States, will soon be resolved. Here then is a magnificent opportunity for the front doorway from all Latin America through Mexico to the United States to be put into order. Order must be achieved out of the squalor, logical planning out of the chaos, and beauty out of extreme ugliness. We are hopeful that Architects will be in the forefront of the planners of this development in assuring that this most important face of America be clean, be orderly and be beautiful as it stands as the first impression of the United States before our friends and neighbors South of the Border."

# T S A

C O N V E N T I O N

There are many unique features about this year's Convention program. First, it is to be in San Antonio, which is one of everybody's favorite cities. Second, we will meet in one of the finest Convention facilities in Texas, the Villita Assembly Building right on the river and adjacent to the River Theater. Third, an unusually exciting professional program on Design is nearly complete, and the participants will be announced very soon. Fourth, the San Antonio Conservation Society is making available the lovely La Villita for social events at the Convention. This is an unusual treat and is rarely done for private organizations.

But, there is more!

This will be the first Convention divided into two parts, the first session in San Antonio, and the second session in Mexico City. The Mexico City portion of the Convention is planned to enable T.S.A. members to participate in the exciting professional sessions of the U.I.A. (International Union of Architects). Four thousand architects from 61 Nations are expected to be in Mexico City for this important International Symposium of Architecture. This is a once-in-a-lifetime opportunity, for this is the first time the U.I.A. has ever met in this hemisphere and may well be the only opportunity many of us will ever have to attend an important international gathering of this magnitude.

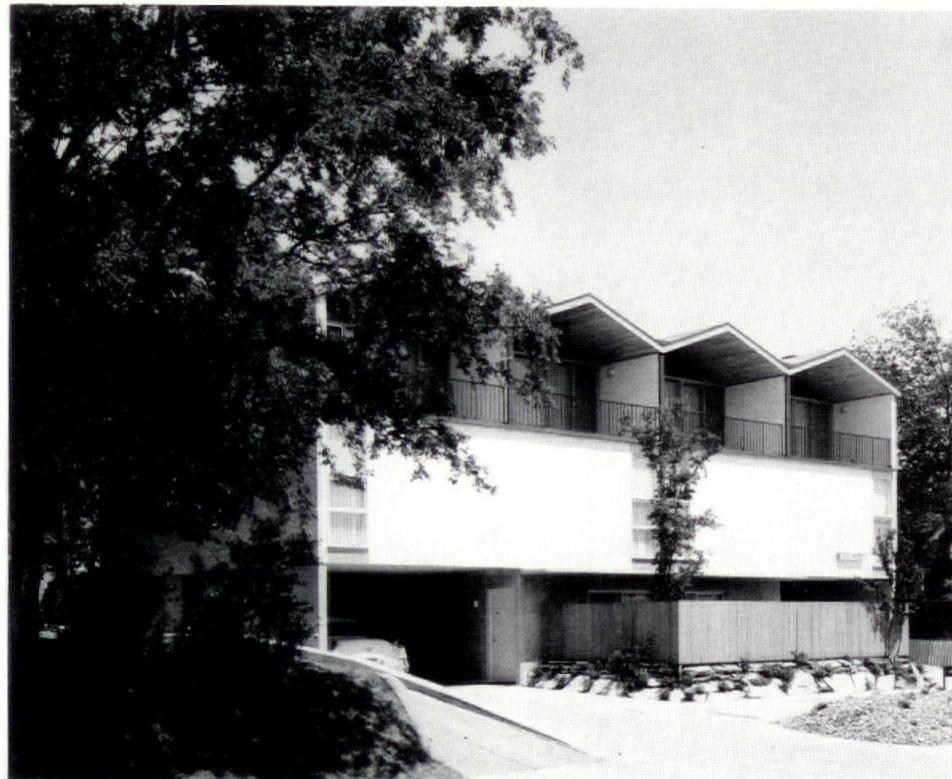
Ten of the outstanding architects of the world will lead the discussions at this congress. To enable attendance at both sections of the T.S.A. Convention within a minimum amount of time, the T.S.A. Convention has been scheduled to meet Monday, Tuesday, and Wednesday, in San Antonio, October 7, 8, and 9. Members attending the second section in Mexico City will leave San Antonio via 707 Jet for Mexico City, Thursday, October 10, and return Sunday afternoon, October 13. Anyone desiring to take a post-convention tour in Mexico may do so and return on any date he chooses.

But, there is still more!

Commencing Saturday evening, October 12, and continuing for a week, the California Council, A.I.A., will hold its Second Pacific Rim Architectural Conference in Mexico City. All T.S.A. members who desire to attend this meeting also have been invited by the California Council to do so.

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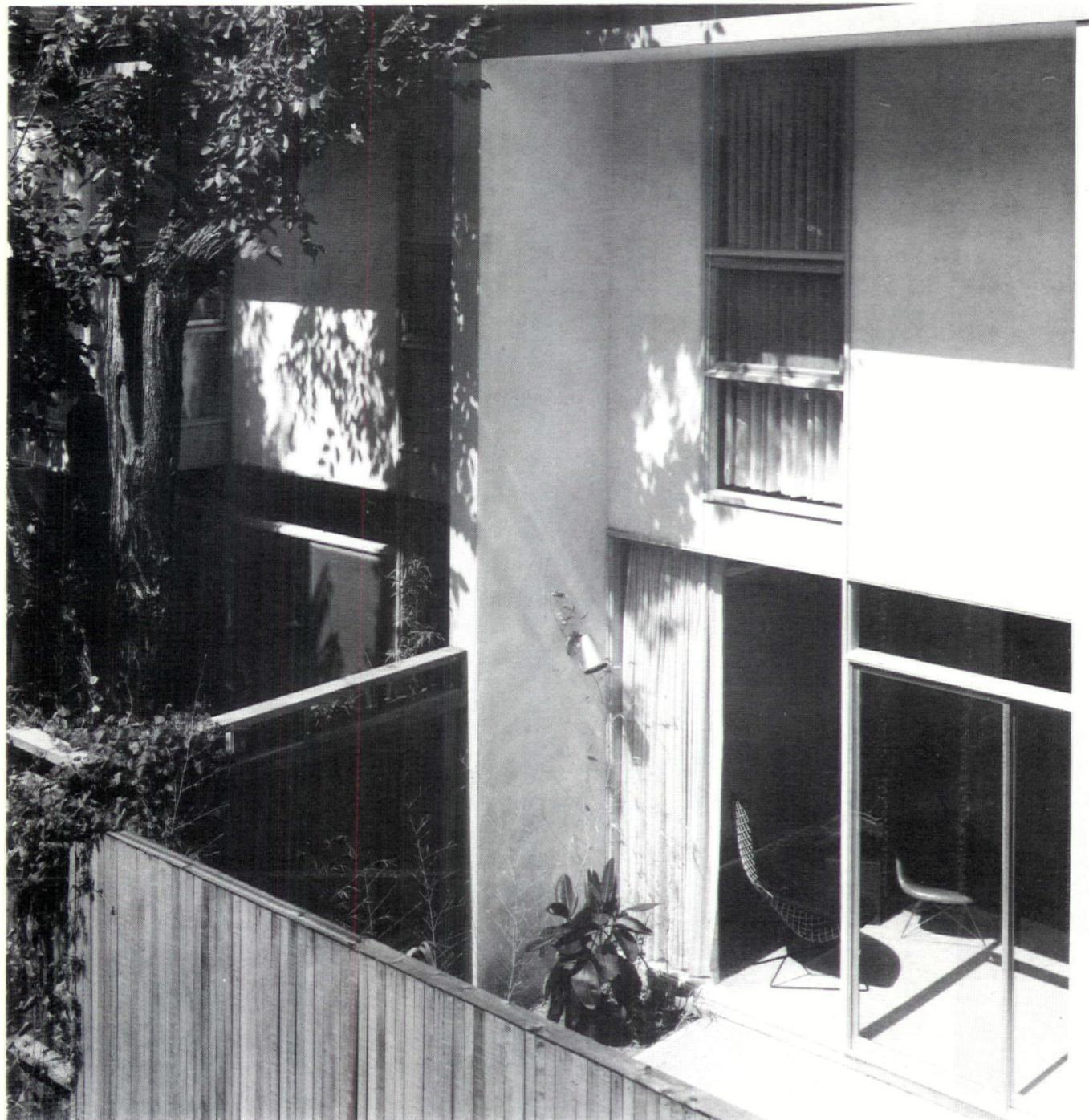
2711 HOOD STREET

ARCHITECT

ENSLIE OGLESBY

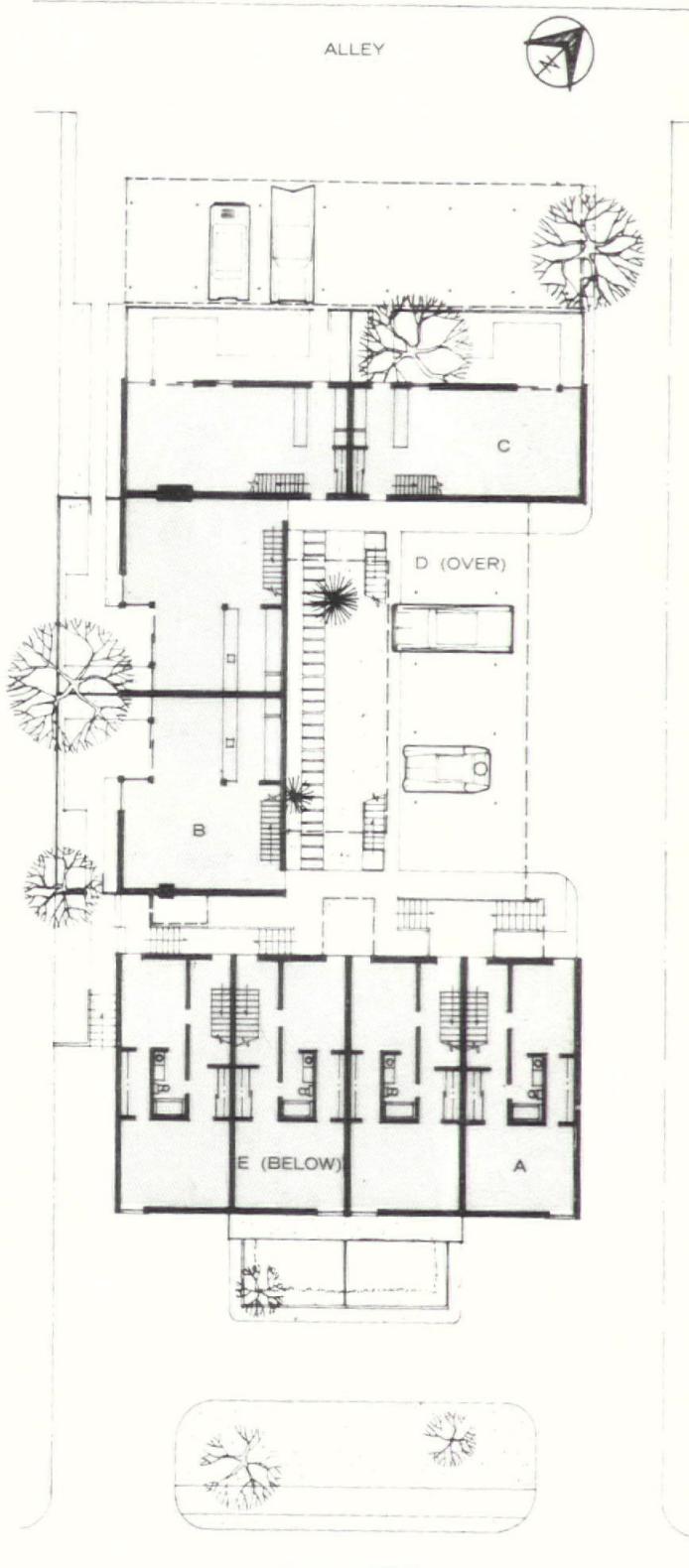
A P A R T M E N T S

D A L L A S



This apartment is located in the Oak Lawn area of North Dallas, an area with a mixture of single-family dwellings, walk-up apartments, and boarding houses. Zoning required front, side, and rear-yard set-backs and a height limitation of two and one-half stories. The ordinance defines "one-half story" as a top level covering not more than three-fourths of the floor below and having an average height of not more than eight feet. The lot slopes 6' from the alley toward Hood Street. The problem was to achieve the maximum permitted density, twelve dwelling units, stay within the buildable area, park one and one-half cars per apartment as required by the ordinance, and still provide roomy apartments, each with private outdoor living space.

The solution has 8 two-bedroom, and 4 one-bedroom apartments. The units facing Hood Street are on three levels, the bottom level consisting of one-bedroom flats cut into the slope, with gardens and entrances on the south (Unit Type "E"). All other units are entered from a central courtyard. The upper levels facing Hood Street are two-bedroom maisonettes (Type "A"), each with entry, bedrooms, and baths below, and a single space above subdivided into cooking, dining, living, and balcony areas. These living spaces have a view of the Dallas skyline over the trees. There are 4 two-bedroom apartments at the side and rear of the lot (Unit Types "B" and "C"). These are two-story units with living areas and fenced gardens below, bedrooms above. The Type "D" one-bedroom apartments are raised on pipe columns to form a car port. Each has a private deck overlooking the central court. A storage unit between kitchen and living areas opens to form a bar or breakfast counter.



HOOD STREET



PLOT PLAN

*The units on the lowest level facing Hood Street have concrete exterior walls and bearing partitions as required by the building code. All other walls are wood frame with white stucco or yellow Mexican brick veneer. Floors on grade are concrete slab. Interior walls and ceilings are gypsum board, except for the ceiling in the upper level of Unit Type "A", which is stained wood decking on a folded plate roof with stressed plywood skin and tie rods near the ends. Interior walls between apartments have staggered studs, gypsum board and insulation. All apartments except Type "E" have prefabricated steel fireplaces. Each unit has its own heat pump air conditioning system. There is a community laundry room.*



Kenneth Carbajal, an architecture student at the University of Houston, has won a \$1000 tuition scholarship in a national architectural design competition.

Mr. Carbajal, whose home is at 6151 Del Monte Drive, Houston, competed with his fellow students in the sixth annual Architectural Student Design Competition sponsored by the Tar Products Division of Koppers Company, Inc.

He submitted the prize-winning Houston entry for the design of a student center for the University of Houston campus.

The Koppers Architectural Student Design Competition was established in 1957 to provide educational and financial assistance to fourth-year or sub-senior architecture students through the granting of fifth-year tuition scholarships at participating schools.

Schools for each academic year's Competition are selected on a geographical rotation basis from among the 67 member colleges and universities of the Association of Collegiate Schools of Architecture. This insures a sampling of architectural styles representing various regional influences within the nation.

The Competition is actually a series of individual efforts at each participating school of architecture. Students compete only against classmates who are assigned the same problem and not on a national basis.



James H. Marsh, III, a Texas A&M College architecture professor, has been asked to help design one of the New York World's Fair buildings.

The proposed one-story structure will feature a new concept in building design—known as lift-shape process—invented by Marsh.

The A&M researcher will be a consultant to the George A. Fuller Construction Co. of New York City. The building will be placed in Flushing Meadow Park, site of the 1964 and 1965 World's Fair.

A photography firm will be housed in the structure.

Marsh supervised construction of a similar facility erected on the A&M campus earlier. Located in Hensel

Park, north of the main campus, the structure serves as a picnic shelter.

The lift-shape process involves the development of a structural steel skeleton in such a way that it can be fabricated on a flat plane and then lifted and "sprung" into final position for a spray coating of concrete or other materials.

Before the concrete is applied, the framework resembles a "spider web" of steel rods. After the steel is lifted into position to form a three dimensional shape, concrete is applied.

The finished product is a thin concrete shell—but a sturdy structure.

The World's Fair model, designed with a 57-foot span, will have some modifications, Marsh pointed out. His campus facility is 50-feet in diameter.

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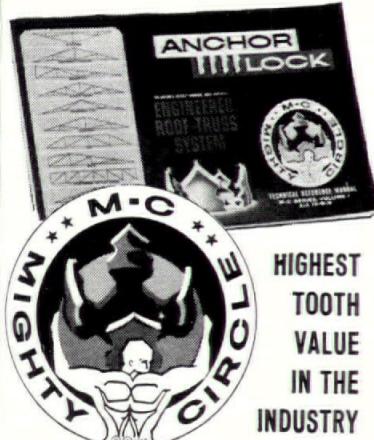
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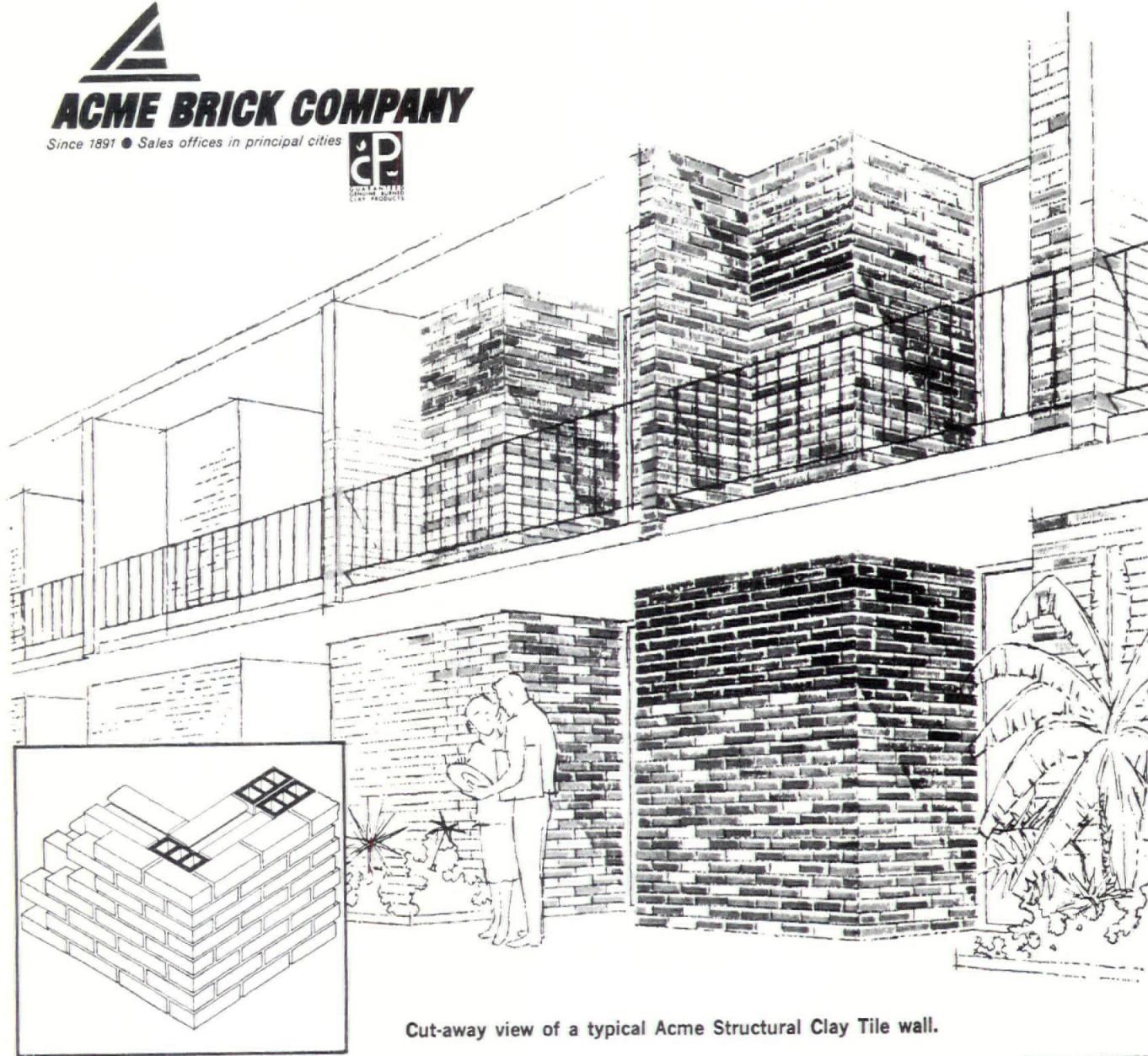
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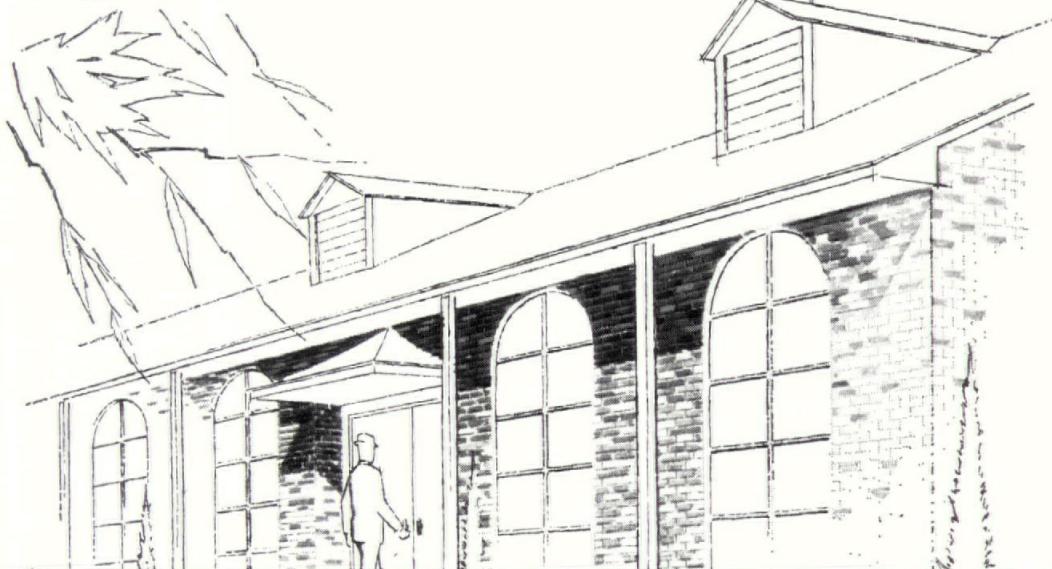
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# KENNEDY RECEIVES AIA CITATION

At a special White House ceremony, representatives of the American Institute of Architects presented the AIA's first citation to a U. S. President in its 106-year history.

In presenting the citation, awarded in recognition of President Kennedy's actions and policies related to architecture and the fine arts AIA President J. Roy Carroll, Jr. said:

"Mr. President, in its one hundred and six years of service to the people of the United States, The American Insti-

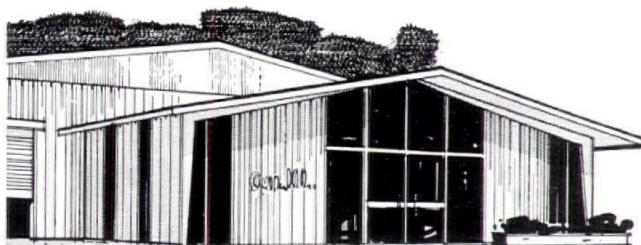
tute of Architects has seen many Presidents come and go. There have been few who showed an awareness of the esthetic aspects of their surroundings—that physical environment with which we architects are so vitally concerned. True, there have been some presidents who fostered the development of great architectural plans—many of which came to naught. There have been others who showed an active interest in the arts and in the preservation and restoration of the Capitol and the

White House—for which we are deeply grateful.

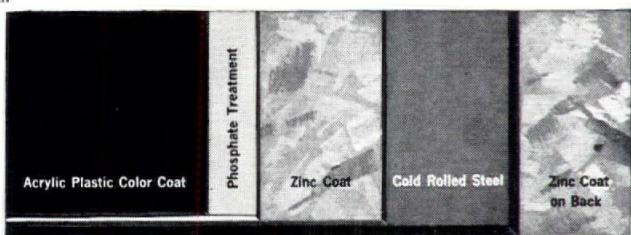
"But you, sir, are the first President of the United States—except, possibly, the first and third ones—who has had a vision of what architecture and its allied arts can mean to the people of the nation, and of what the careful nurturing of the architecture of the city of Washington can mean to those millions who come here to pay homage to the heart of their country. But you have not just had this vision, you have actively set forth policies to ensure that the architecture of government buildings will be an architecture of vitality and leadership, and you have thrown the full weight of your great personal prestige behind the cause of good architecture and sound planning."

The citation commends the President specifically for his appointment of a special consultant on the arts, his adoption of a policy calling for the finest contemporary American architectural thought in the creation of Federal buildings, and his selection of a qualified advisory committee for the development and transformation of Pennsylvania Avenue. The award was voted by the AIA Board of Directors.

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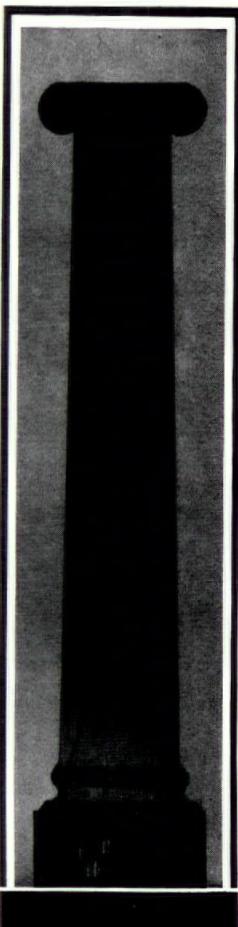
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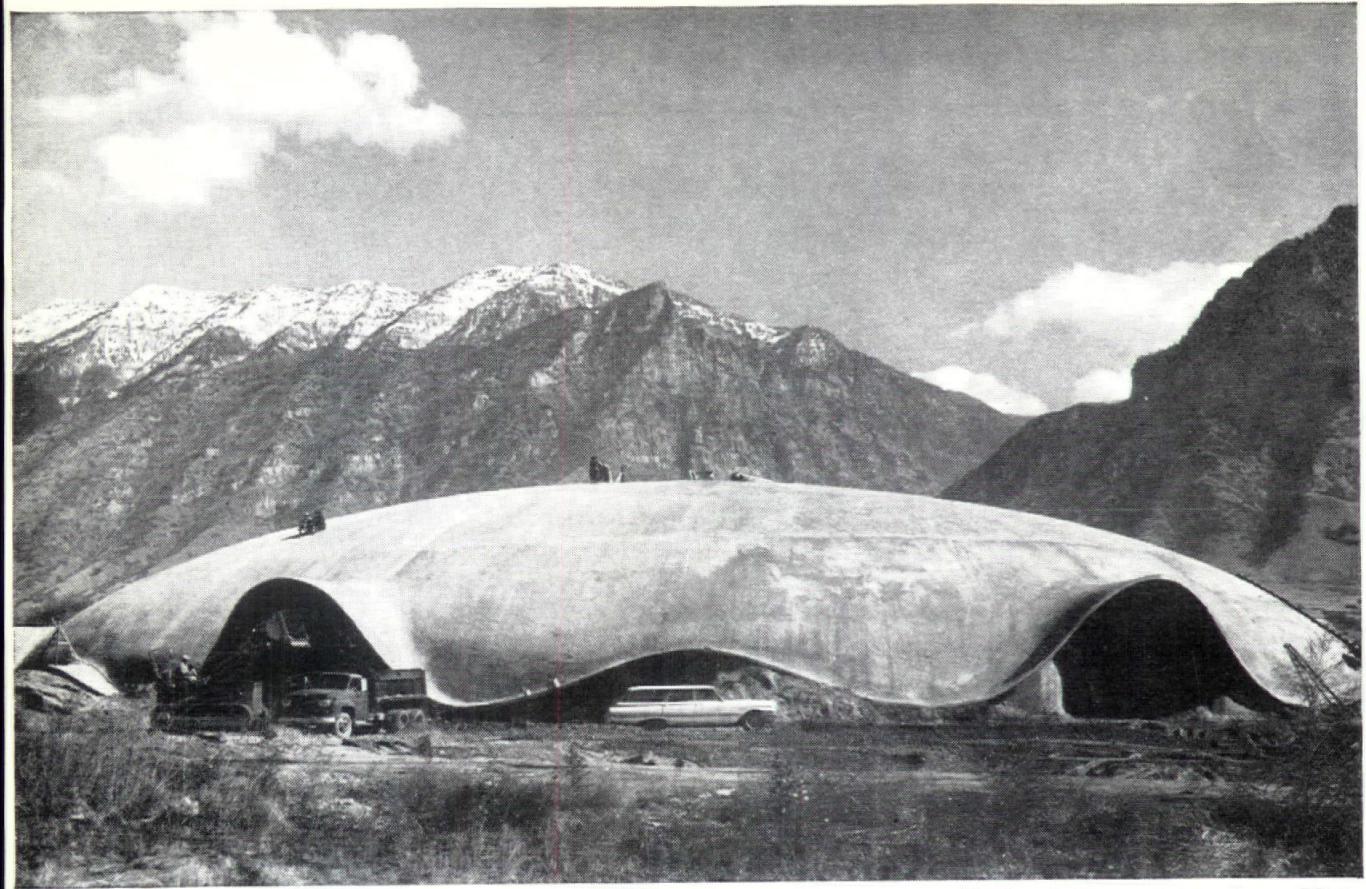


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Because of the steep slope, specifications called for concrete to be gunned on pneumatically. After the concrete shell (3½ inches thick) had cured, front-end loaders readily removed the

dirt through the entrances of the structure.

The entire cost of the 160- x 240-ft. arena, including footings, was \$70,000—about \$2.32 per square foot of floor area. At low cost, Provo got a building of striking appearance, uniquely suited to its ice skating and other recreational uses.

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